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THE DECORATOR AND FURNISHER.

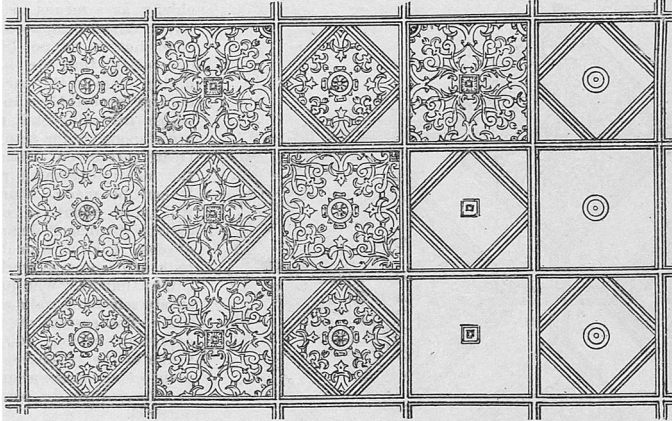
of oak, after a hideous by-gone fashion, very little wall space between the doors, and two long casement windows opening upon a piazza which shut out the sunlight.

The woman who expected to make a sitting-room of that place had very little money to spend. She put upon the walls a cheap paper of a rich chocolate brown, with a pattern of straggling roses in dull yellow, a narrow frieze with a dark red flower in it, and a band of dark red velvet paper underneath. That done, the glare of the yellow doors was perceptibly softened. Then the floor was painted a dark brown, and an ingrain druggot of a graceful pattern in cream, black, and red was laid in the middle. On this was placed a cherry dining table with spindle legs (descended from a grandmother), both leaves raised, covered with a cloth in dull red and black, and supplied with a shining student lamp and a litter of books and magazines. The only available pictures were some unpretentious flower studies in oil in narrow frames of polished oak.

The most expensive chair in the room was a \$5 wicker rocker run with red ribbons. There was a book-case of pine stained brown, and in this were some handsome books, and on it some pretty vases. There was a clumsy home-made lounge stuffed with excelsior and cotton, and covered with cretonne, also in brown and red. The deep windows were hung with long brown Canton flannel curtains, with cross bands of scarlet, hung on two mop handles, "ebonized" in a carriage painter's shop in fifteen minutes. The whole outfit, except the books, vases, and table, had not cost \$50. Into that room went friends of all degrees of culture, from the art-school graduate to the village blacksmith, and they united with substantial unanimity in the

book; no folderols are allowed; nothing that indicates a waste of time or a love of pleasure; and everything that indicates methodical, utilitarian and exacting traits, with little love of beauty, indicates a character that will by-and-by possibly make life a burden to every one in the house. There is the confusion, again, which is disorder, where everything has been tossed at random; there is no place for anything, and nothing is in its

place, thus telling a lamentable tale of its first cause. And then there is the abode of neatness without fanaticism and pragmatic effort for it, of order without primness, of grace and spotlessness combined; a room where a little of the artist is to be seen, a little of the precision and something of the perfect love of order without its caricature.

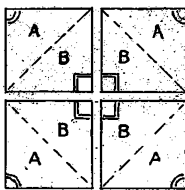


DESIGN 165.—No. 5.

exquisite carvings in the finest oak and mahogany, beautiful hall chairs, tables, cabinets and sofas.

DECORATIVE NOTES.

SPECIMENS of carved wood of Parisian neatness and Swiss perfection are a barometer and thermometer, held in an oblong frame by interlacing leaves, from which an eagle with outstretched wings springs. The eagle is encircled by a delicately carved sign of the zodiac. The background is white and the carvings gilt.

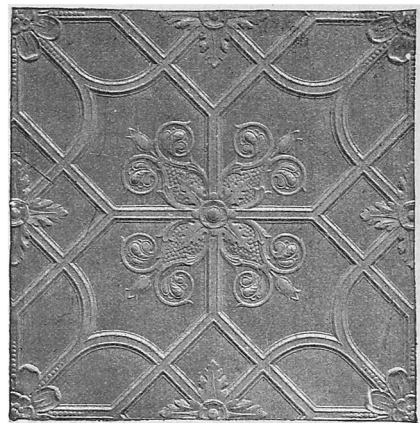


DESIGN 165.—No. 6.

opinion of a boy of ten, who, having been sent there on an errand, went home exclaiming, "Oh, mother, they've got the boss room up at the Browns'."

A YOUNG GIRL'S ROOM.

A YOUNG girl's room may be as full of costly articles as wealth can make it, or it may be the result of taste and ingenuity with but trifling expense; but the one who looks in upon it can, if choosing to take the pains to do so, tell at once the character of the occupant by the mere arrangement or disarrangement of the place. There is, of course, the pretty, artistic *ensemble* that at first glance seems to be only confusion, but which presently resolves itself into a harmony of form and tint, any change in which would be discord, which tells something interesting concerning the artist in the arranger. Then there is the precise and prim manner in which everything is at right angles; every book is exactly in position on every other



ELIZABETHAN CEILING DESIGN IN ANAGLYPTA.—No. 63.

To those who are furnishing their apartments in the prevailing Chippendale style, we would suggest a treatment of window that would be most appropriate to such an apartment, the window draperies depending from a canopy. The draperies might be of a cream and green brocatel, with plain Genoa satin for the little flat curtains, and for upholstering the window seats.

THE DECORATOR AND FURNISHER.

This scheme is admirably adapted for a room that savors of the antique, and could be equally well carried out in shades of green and terra cotta.

THE back of a piano was draped in dull red or soft terra cotta velour, put on in wide plaits, held down with brass headed nails of a dull finish. At a comfortable height from the floor a wide seat was made against the piano back, with rounded corners and tufted cushion, and valance of the same red velour. On this were several pillows of different shades of the same red,



ANAGLYPTA RENAISSANCE DADO.—No. 84.

and one in Japanese embroidered crepe—a most artistic thing. As this divan was placed opposite the fire-place, with the piano making a comfortable back for the loungers, it was a popular place with all the household, and the piano top made a specially good place to show off bric-a-brac.

WHENEVER it is possible the entire floor should be of some good hard wood, whose natural color will grow richer with age, and whose smooth surface grow smoother with the wear of years. It costs no more to relay a floor than to purchase a good carpet, and rugs can be added, if necessary, by degrees. Mahog-

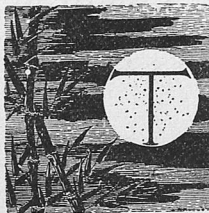


ITALIAN FRIEZE DESIGN IN ANAGLYPTA.—No. 53.

any and cherry are in high favor for floors, and may be used with the lighter varieties, as ash, maple, butternut and oak. An entire floor of maple in narrow strips, perfectly laid, is one of the best and most durable. The French floors, which are almost perfect, are laid on an even bed of cement, and are perfectly firm, level and lasting.

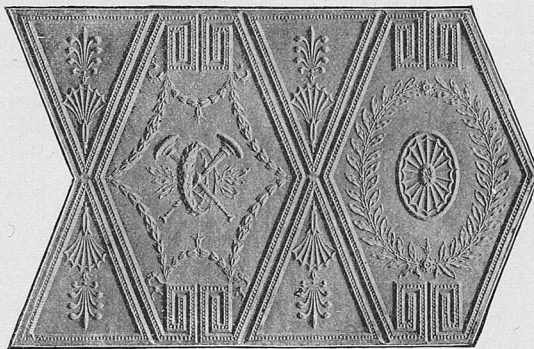
ORIGINAL DESIGN FOR A DINING ROOM IN THE GERMAN RENAISSANCE.

By F. J. WILEY.



THE three designs on pages 214-216 embrace a well considered scheme of dining-room decoration by Mr. F. G. Wiley, the well known designer, of this city. The designs exhibit a very free rendering of the above named style; and, in fact, the chairs and tables come nearer being pure Greek in character than German Renaissance.

Fig. 1 represents the general effect of the dining-room, showing a portion of the ceiling. The woodwork is in dark oak, and above the tiled mantelpiece are panels in wood, which will be filled with painted portraits, and these panels together with the circular panel over the doorway, which corresponds with an opposite circular panel, shown in Fig. 3, above the china cabinet, is a very artistic idea. The bold modeling of the walls and ceiling is softened to a considerable extent by the large oval panels on the walls, which give the apartment the necessary feeling of repose. These panels are framed in polished oak, with a line of wood carving as shown, and the panels may be filled either with painted tapestries or preferably with panels of illuminated leather, which give a rich, soft modeling that is very agreeable to the eye. In a chamber of this



ADAMS DADO IN ANAGLYPTA.—No. 54.

description the upholstery may be of a light tan color to harmonize with the oak woodwork, or the color may be a deep red velour to boldly contrast with the walls and ceiling. Either effect will be good.

The paneling of the ceiling and cove may be in oak, or, if preferred, in *papier-maché*, stained in imitation of same.

Fig. 2 is an illustration of the dining table, showing the details. It is supported on eight pillars, and these rest upon a well-designed framework, and the pillars are Grecian in character.

Fig. 3 is a sideboard and china closet which stands against the wall opposite to the entrance to the apartment. The design is more nearly German Renaissance than the other pieces of furniture. The lower part of the cabinet contains drawers for silverware, etc., above which is an open shelf to be used as a sideboard. The upper portion, or china cabinet, has four glass panels, as shown. The design is simply based on German Renaissance lines, with a strong leaning toward the Greek, as shown in the pilasters forming the corners of the cabinet.

The design of the dining-room taken as a whole is of a high order of decorative excellence, and its realization would be attended with satisfactory results.